

# DANCE MAGAZINE

in this issue:

**WESTERN SWING**

**NATIONAL DANCE FESTIVAL**

**October 8-15**



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# BALLROOM DANCE MAGAZINE

New York Offices: 231 West 58th St., N.Y.C. 19 Plaza 7-3667

Rudolf Orthwine, Publisher

Jean Gordon, Associate Publisher

Editor Donald Duncan *IN THIS ISSUE*

Advertising Manager  
Toni Holmstock 4 National Dancing Festival

Public Relations  
William Como 5 Western Swing John Monte, Ed Long

Advertising Representatives  
Bernard Lane 6 DMA at Miami Beach Flip Schulke  
Robert J. Friedman

Editorial Assistant  
Barbara Shoemaker 8 American Society's 82nd Jack Mitchell

Art Director Donald Crews 10 La Francaise Helen Wicks Reid

Consultants Helen Wicks Reid, 12 New York's Latin Scene R. F. Thompson  
Carl L. Braun, Jr.

Correspondents:  
Louise Ego, Edgewater Beach Hotel, Chicago 40, Ill; Katherine Sheehy, 13110 Riverside Drive, Sherman Oaks, Calif; Gladys Blankenship, 700 Arlington Ave., Berkeley 7, Calif; J. H. Vandapool, Box 4062, Albuquerque, N. M.; Ron Greenwood, 350 Commonwealth Ave., Boston 15, Mass.; Michael Conte, 5275 Queen Mary Rd., Montreal 29, Quebec, Canada  
14 Historic Books Edna Christensen  
15 Mixer of the Month  
19 Dance Record Reviews Bob Bagar

Staff Photographers  
Jack Mitchell,  
Ted Streshinsky,  
Herbert Flatow

West Coast Adv. Offices: R. J. Friedman Associates, 5866 Hollywood Blvd., L.A. 28, Cal. HO 6-2131; Edward Gamrin 260 Kearny St., S.F. 8, Calif. EX 7-0632

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## ON THE COVER



One teacher who firmly believes that better ballroom technique, grooming and behavior can be dramatically "sold" to young people (and to their parents) by regular studio competitions is Floretta Baylin of Winston-Salem, North Carolina.

Closing event of Mrs. Baylin's '59-'60 season was a Junior Cotillion Contest—the second annual such event. Rhythms in this year's match were all "fun dances" — i.e., Samba, Cha Cha, Jitterbug, and what her teen-agers term the Dream Drag Foxtrot (the slow ballad type). As floor show items along with the contest were demonstrations by Mrs. Baylin's Formation Class of Exhibition Waltz and Ex-

(Continued on page 15)

## IN APPRECIATION



Because of a full teaching schedule (and a desire to get re-acquainted with her family!) Dorothea Duryea Ohl has asked to be excused from her arduous duties as Associate Editor of *Ballroom Dance Magazine* and to assume a more leisurely role as contributor.

Mrs. Ohl joined our parent publication, *Dance Magazine*, in 1955 as Ballroom Editor. Tremendous increase of interest in the ballroom field led to the establishment in late 1956 of the enlarged "Ballroom U.S.A." section of *Dance Magazine*, and her efforts contributed enormously to the success of that venture. And, of course, in the further expansion which led to the launching of *Ballroom Dance Magazine*, her pioneering work was of the greatest value.

Dorothea Duryea Ohl is the epitome of the "above-and-beyond-the-call-of-duty" worker for the cause of good ballroom dancing and, as each deadline has rolled relentlessly around, we have taken inexcusable advantage of her cheerful willingness to toil around the clock. Now, certainly, she's entitled to be a "guest at the party." DONALD DUNCAN



# October 8-15: NATIONAL DANCING FESTIVAL

*Special Events Coast-to-Coast in Recreational Dancing Institute's Week of Ballroom Festivities*



*Lawrence Welk, Chairman of Festival, gives the week-long celebration a send-off with a "Great Dance Bands on Parade" special October 8 on ABC-TV.*



*A Midwest highlight of Festival will be the Oct. 8 appearance at Chicago's Aragon Ballroom of Guy Lombardo, now on the road with his Royal Canadians.*



*Chicago's Kenneth W. Moore heads the Nat'l Ballroom Operators Assn. and the Recreational Dancing Institute, sponsor of the nation-wide dancing week.*

America's first salute to the popularity of ballroom dancing will be made in October when the initial National Dancing Festival is held.

The event, scheduled for Oct. 8-15, is sponsored by the Recreational Dancing Institute to point up the growing boom in dancing that involves more than 32,000,000 adults and three of every four teen-agers.

The Festival will be kicked off by its chairman, Lawrence Welk, Oct. 8 when he will present over his regular television program a "Parade of the Great Dance Bands." During the show, the Welk orchestra will play in the style of the great dance bands of the 30's and 40's that made musical history.

Dancing to the best music in the land is the Festival's keynote.

Ballrooms throughout the country will swing with special dances. The most popular dance tempos, from the Foxtrot to *The Madison*, will be featured each night of the Festival. Separate nights will be set aside for teen-age, service organization and other special dances.

Members of the National Ballroom Operators Association also plan to concentrate on booking name bands during the celebration. One of the first to sign up was Guy Lombardo, who will play the Aragon Ballroom in Chicago Oct. 8.

Bands on their way up in popularity also will be part of the Festival. For instance, approximately 16 regional play-offs in the American Federation of Musicians' "Best New Dance Band of 1960" contest will be held

during the Festival at selected ballrooms across the nation.

The Festival is being staged to make people more aware of the many benefits to be had from ballroom dancing.

"We want," said Kenneth W. Moore, president of the Recreational Dancing Institute, "to have during a single week, people going dancing as well as talking about it, hearing about it and reading about it."

## DON'T MISS "GREAT DANCE BANDS" ON LAWRENCE WELK SHOW OCT. 8

Via Katherine Sheehy, our Hollywood editor, Lawrence Welk sends the program of all-time favorite dance tunes to be heard on his Oct. 8 show over ABC-TV. The special program kicks off the Recreational Dancing Institute's National Dancing Festival week, of which Welk is chairman. His Champagne Music Makers will play selections in the manner of some 30 big bands who have made dance music history. Here are a few guaranteed to stir nostalgia:

*In the Mood* (a la Glenn Miller); *Who Wouldn't Love You* (Kay Kayser); *Got a Date With An Angel* (Hal Kemp); *You Made Me Love You* (Harry James); *Big Noise from Winnetka* (Bob Crosby); *Mood Indigo* (Duke Ellington); *Does Your Heart Beat for Me* (Russ Morgan); *I'm Getting Sentimental Over You* (Tommy Dorsey); *Sugar Blues* (Clyde McCoy); *Cocktails for Two* (Spike Jones); and *Boo Hoo* (Fred Waring).

"Ballroom dancing offers so much for both young and old that the Institute feels it is doing a public service in conducting the Festival. Not only is dancing fun, but it can help youngsters become well-adjusted adults because it teaches them social grace and poise that will remain with them all their lives."

"We also want parents to realize that dancing not only is a healthful recreational activity for their children but can be enjoyed by the entire family. The Institute feels that, with the modern decline of emphasis on family activities, it can provide a great service by encouraging families to go dancing together."

The Festival, according to Moore, has another objective—to thank the public for making ballroom dancing one of the country's leading recreational activities.

He said the decline of ballroom dancing is over. People are now going to ballrooms as they did before World War II when a dancing date was "the thing to do." More teen-agers than ever before are dancing. Rock 'n' Roll and other teen favorites like *The Stomp* and *The Madison* got youngsters dancing again. The romance of an evening of dancing to a good band has come into its own once more.

"The National Dancing Festival," said Moore, "will help people re-discover the fun they can have dancing. If it does that, we will be satisfied because we will be helping people get more enjoyment out of life; that is the reason the Recreational Dancing Institute was founded as a public service organization."



# WESTERN SWING

- Two Schools of Thought Reveal Similar Approach to "In the Slot"
- Swing Favored on West Coast

BY JOHN MONTE

- National Dance Director,
- Fred Astaire Studios

In the past two or three years, there have been increasing demands for updating our national dance—the Lindy. Offsprings of the Lindy, such as Jitterbug, Jive, Shag, Shuffle, Lindy Hop, Swing and Rock 'n' Roll, have had their appeal in various parts of the country. However, the name Lindy, has consistently remained most popular.

At a recent Fred Astaire dance directors' meeting in New York, we discussed the pros and cons of Western Swing, a style of Lindy first introduced and danced on the West Coast. We found that its appeal to the teen set was amazingly high and, at the same time, was neither shunned nor frowned upon by older and more conservative groups. It seemed that this form of Lindy was basically suited to the present-day music trends.

An interesting point to note is that rhythmically the Western Swing is based on the same standard rhythm count as the Lindy we now use.

The preferred tempo for Western Swing is from 28-40 measures per minute. This seems to be the most comfortable tempo. When the music is played at a faster tempo (up to 65 measures per minute), the dance is performed at half-time.

Analyzing the Western Swing, the most apparent differences, between the two styles occur in footwork, where combinations of single, double and triple steps are used—and in the manner in which partners adhere to one line (what has commonly been called SLOT DANCING).

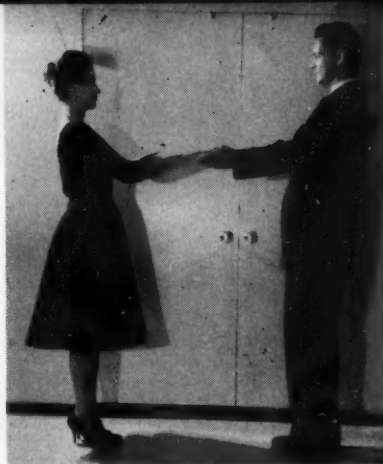
Here are excerpts from the notes given to our teachers at this summer's semester in New York:

In order to simplify the teaching of Western Swing, each pattern has been written beginning with the Link Step (Rock-Rock—or—Walk-Walk). Once this method is used, it will make learning Swing easy.

In some cases, the footwork has been changed to allow better balance or better positioning with partner. However, no particular footwork will help until it is realized that Swing is a rhythm dance and must be danced with short steps. Exaggerated shoulder movements and a lot of traveling are completely out of place in a professional-looking Swing.

The following five patterns and any varia-

(Continued on page 25)



How it's done in Pacific Northwest: Ed Long and partner Trudy Schameron show Positions 1 to 4 (see text).

BY ED LONG

Director, Ed Long Dance Academy, Bellevue, Wash.

Western Swing (often referred to as Smooth Swing or Sophisticated Swing) is danced with ease to the "too slow for Foxtrot" tempo of 18-25 mpm, and half-time to the "too fast for Jive"—50-60 mpm. Such a dance is much needed in this "music for listening era" where such tempos are more often the rule than the exception.

A favorite with a large proportion of the young teachers on the West Coast, Western Swing has tended to become a teachers' "busman's holiday" dance, which they perform hours on end in their favorite dancing spots after their studios have closed for the day. This is one reason it has become known as a "college-age" dance; but, of course, it is enthusiastically danced by junior-teens and grey-heads alike.

Like Argentine Tango and, to a lesser degree, Mambo, it is in the category of a dignified "show-off" dance not within the scope of the average student to do well without considerable practice. Attempts to over-simplify foot movements and to overlook style features—to enable students capable of good Lindy and Jive to learn the steps of this dance as "added variations"—have slowed immeasurably the appearance of its true form on ballroom floors throughout the country.

Western Swing, in complexity, is an absolutely smooth precision "emotional" dance with subtle use of pressure and resistance in its execution. In simplicity, the lady moves along a straight line or "slot." The gentleman at the half-way point of this line pushes her back, allows her to pass through or leads her into swivels, turns or spins, sending her again to the end of this imaginary line. There is little or no use of side-by-side (open) position.

The Basic rhythm used for pushes and passes is counted 1,2,123, 123—assuming the dance is started (as is usually the case) from an apart position. The Whip rhythm is basically 1,2, 123—done twice omitting the second 123, and is generally not taught until the pushes and passes are easily performed.

In learning the steps it must be understood that the gentleman's and lady's parts are entirely different, and the lady's part must be learned separately and well before she can satisfactorily dance with a partner. The gentle-

(Continued on page 24)

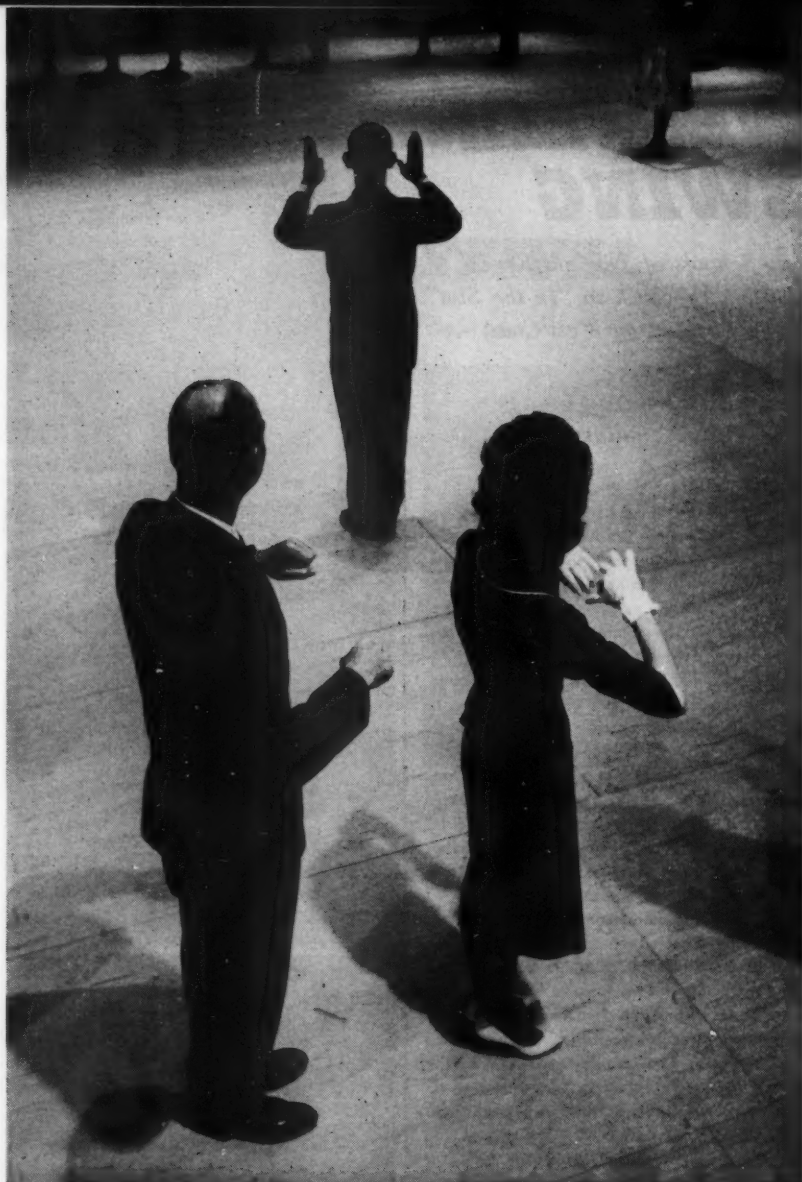


*Joe Cornell, from Detroit, Michigan, emphasizes a point about "The Madison."*

## CONVENTION TIME, MIAMI BEACH

*Eavesdropping  
with Camera  
Among the  
Dance Masters of America*

*PHOTOS: FLIP SCHULKE*



*A study in precision: NYC's John Clancy gives an exact definition of the next step.*



*Josephine & Albert Butler of NYC presented two sessions on Puerto Rico's popular dance, the Plena.*

Members of Dance Masters of America got together twice this summer. First came the New York City convention at the Hotel Roosevelt, July 9-16 (see p. 5, Aug. issue). This was followed by the Teacher Training Course, July 24-29, the Pre-Convention Ballroom Course, July 30-31, and the National Convention, Aug. 1-6—all in Miami Beach, Fla.

Setting for the Florida gathering was the multi-million-dollar Americana Hotel. Conventioneers reported that the ocean-front hostelry provided spacious dance floor facilities for study sessions, plus everything needed to make their stay also a thoroughly agreeable vacation.

On these pages we show you in-action photos by Flip Schulke of some of the instructors of ballroom work.

(Continued on page 17)



**Demonstrating Cotillion class procedure with Dolores Magwood, from Worcester, Mass., is her son, John McGowan.**



**John Clancy leads Sue Adams "Through the Arch" in a Lindy figure.**

**Joe Cornell and his wife line everybody up to learn his invention, a "Togetherness" step in "The Madison."**



**From the 50th state: Three photos of Honolulu's Harry Kanada teaching Tango.**



# AT THE AMERICAN SOCIETY...



*Glimpses of Work and Relaxation  
at the ASTD's 82nd Convention*

Oldest of the teacher associations, the American Society of Teachers of Dancing, held its 82nd convention at the Edison Hotel in New York August 7-12. A varied program of ballroom study was featured on the first three days.

Brooklyn's Don Byrnes & Alice Swanson brought a collection of drums, maracas, claves, cowbells and other Caribbean musical hardware for a pair of lessons on Latin music and rhythms as applied to ballroom dancing. Jim Clelland was down from Canada for sessions in Int'l Style. Donald Sawyer, who recently gave up his long-established Manhattan headquarters in favor of a studio in New City, N. Y., taught mixers. Boston's Russell Curry and Cleveland's Francois Lefevre were on faculty for teen-age work. NYC's Val Escott taught Foxtrot and Cha Cha. Marge & Bill Souder, of Bridgeton, N. J., gave new ideas in Lindy. Helen Wicks Reid, of Port Washington, N. Y., presented *The Madison* as she saw the English doing it as a couple dance (see Sept. issue), and also gave the first association showing of films of the 1960 Star Ball competition in London.

Faculty members John & Bonnie Lucchese of NYC, who taught Peabody and Cafe Tango, are pictured on these pages, along with candid of the American's opening-day reception.



*Above:  
Obviously enjoying their work, John &  
Bonnie Lucchese give a Peabody lesson.*

PHOTOS: JACK MITCHELL

*Above:*

Mary Wucherer "breaks up" at a nifty from Francois Lefevre. Foreground R, Edith Tews. Background, center, DEA Sec'y.-Treas. Viola Kruse. Background R, Hazel Nowakowski of Miami.

*Right:*

ASTD "top brass." L to R: Treas. Mary Wucherer, NYC; Pres. Aline Baer, Louisville; Sec'y. Louise Kelly Bailey (Gene Kelly's sister), Pittsburgh; Pres.-Elect Catherine McVeigh, Philadelphia.





**Left:**

*A happy huddle. L to R: Bostonians Ruth Byrne & Lillafrances Viles, Dorothea Duryea Ohl, Howard Beach, N.Y.*



**Above:**

*Two N.J. members: Rose Grossbart (Maplewood), Frances Chalif (Chatham).*

**Left:**

*During cocktail party Rudolf Orthwine, Pub. of Dance Magazine & Ballroom Dance Magazine, receives an honorary ASTD membership from Pres. Aline Baer.*

**Right:**

*Helen Wicks Reid between two Presidents: Russell Curry (L) of Dance Teachers' Club of Boston, Goodloe Lewis (R) of Texas Association Teachers of Dancing.*

**Below:**

*Snapped by surprise: 1st Vice-President William H. Souder, Bridgeton, N.J.*



**Studying with the Luccheses: Below, L to R: Mary Fariday, Betty Brandt, Viola Austin (Past. Pres.), Keith Lovewell. In photo below R: 2nd VP Helen Merrill & Francois Lefevre.**

**Right:**

*L to R: Eva Mae Morris, Norfolk, Va., chats with June & Charles Kopta of Bloomfield Hills, Mich.*



# FROM WESTERN GERMANY:

## "THE FRANCAISE"

"Formal" Dance Which Aids Deportment of Youngsters  
 Outlined by Wiesbaden Teachers Udo and Helga Bier

BY HELEN WICKS REID



Bier students dancing the Francaise at Wiesbaden's Kurhaus.



Demonstrating the Francaise for a German television program.

Dance travels this summer, after England, took us to Germany and afforded some fascinating glimpses of the ballroom scene there. What we learned from pleasant and informative visits with such noted teachers as Paul and Margit Krebs of Nuremberg, Herbert and Ursula Heinrici of Hamburg, and Richard Keller of Berlin, will, we feel, be of interest to American teachers.

This month, however, we'll first tell you about a remarkable family in Wiesbaden, the "dancing Biers," a second and third generation of teachers. They are Mr. and Mrs. Egon Bier, and their son and his wife, Udo and Helga Bier. The couples live and teach in separate buildings, each of which has a handsome ballroom, spacious lounges and a "musical bar."

The Udo Biers are known here from their visits to conventions of the Dance Masters of America of which they are members. They are now the more active of the two couples; in fact, business is so good they are presently erecting a new building.

We are especially interested in their methods of teaching youngsters. An innovation which might have considerable value here is having the boys and girls of beginners' groups separated for the first two lessons. Another is encouraging poise among the young men by having them enter the ballroom one at a time.

Most impressive of all — and something I'd never seen — was *The Francaise*, an attractive formation dance, done rather formally and used in Europe as an aid in good deportment. We thought you'd like the description, for which we are indebted to Udo Bier.

### THE FRANCAISE

**Music:** *The Fledermaus Quadrille*, by Johann Strauss, op. 363 (2/4 time). (Note: This has 6 parts, but the 4th part, *Trénis*, is not used for the *Francaise*.)

**Origin:** The *Francaise* was danced for the first time in 1865 in Versailles.

**Formation:** 2 lines facing each other — with 2 opposite couples (*vis-a-vis*) working together.

**Technique:** Start all steps, both forward and backward, with the right foot.

### BASIC FIGURES

#### 1. Reverence (Ladies curtsy; Gentlemen bow)

All 5 *tours* begin with an introduction (8 measures). *Reverence* to your own partner on the 1st 2 measures. *Reverence* to your neighbor on 2nd 2 measures. *Reverence* to person opposite (*vis-a-vis*) on the 3rd 2 measures. Join hands with your partner on the last 2 measures.

#### 2. Chaine Anglaise (right and left)

Take 4 steps meeting opposite dancer with R hands to change places. Take own partner's L hand and with 4 steps change places (moving counter-clockwise). Repeat for *retour*, (return to original place).

#### 3. Balancez

Partners face each other (*vis-a-vis*) and join R hands. Gentleman steps swd lt and points RF across. Lady steps rt and points LF across. Reverse to other side.



4. *Tour de main* (Allemande left or right)  
Partners join R hands and walk around each other with 8 steps.

5. *Chaine des dames* (Ladies' chain)

Joining R hands, the ladies walk 4 steps to opposite gentleman. Joining L hands with gentlemen, each couple walks counter-clockwise (lady and gentleman around each other) to face the other couple. Same *retour*.

6. *Demi Promenade*

Partners join R hands and under them join the L hands — both facing the same way. With 8 steps walk to the opposite side.

The 1st Tour: LE PANTALON

(Headings are the "calls")

Measures

1. *Reverence*: Ladies curtsy and gentlemen bow to 3 different directions. (Introduction)

8

2. *Chaine Anglaise*: Opposites change places, turn own partners and *retour*.

8

3. *Balancez*: 4 times with own partners.

4

4. *Tour de main*: with R hands still joined, walk around each other clockwise with 8 steps.

8

5. *Chain des dames*: Ladies to opposite Gentlemen, turn with them and *retour* to original places.

4

6. *Demi Promenade*: Couples change places.

4

7. *Demi Chaine Anglaise*: With half *chaine*, couples *retour* to places

4

Repeat the 1st Tour (2-7)

32

32

64

The 2nd Tour: L'ETE

1. *Reverence*: Introduction

8

2. *En avant deux et en arriere*: Gentleman of couple #2 and Lady of couple #1 take 4 steps fwd and *reverence* (on 4th step), then 4 steps bwd and *reverence*.

4



Helga & Udo Bier have many American pupils from an Air Force base near their Wiesbaden studio. The Biers are members of Dance Masters of America.

3. *A droite et a gauche*: Gentleman #2 and Lady #1 take 4 steps each to own rt., facing each other to *reverence* on 4th step; then 4 steps to lt, passing right, facing each other to *reverence* on 4th shoulders, and face each other to *reverence*.

4. *Traversez*: Gentleman #2 and Lady #1 cross with 4 steps to Gentleman #1 and Lady #2 and turn with 4 steps to face each other. (All ladies are now in 1 line; gentlemen in the other.)

5. *A droite et retracez*: Gentleman #2 and Lady #1 take 4 steps to rt, then 4 steps to original places beside their partners.

6. *Balancez*: (See 1st Tour)

7. *Tour de main*: (See 1st Tour)

Repeat with Gentleman of couple #1 and Lady of couple #2

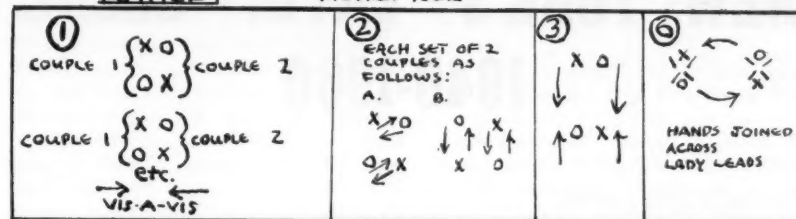
Repeat whole of 2nd Tour (2-7)

The 3rd Tour: LA POULE

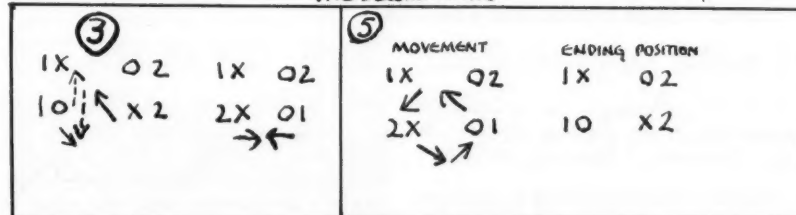
1. *Reverence*: Introduction

2. *Traversez la main droite*: Gentleman of couple #2 and Lady of couple #1

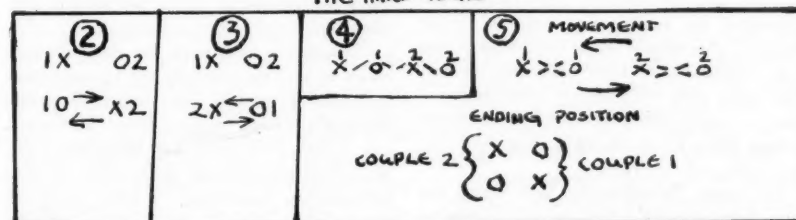
THE FIRST TOUR



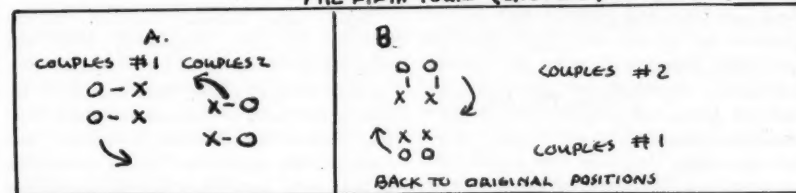
THE SECOND TOUR



THE THIRD TOUR



THE FIFTH TOUR (GRANDE PROMENADE)



- take 4 steps fwd and with R hands joined turn half around, then 4 steps bwd to opposite places.

3. *Retraversez la main gauche*: Gentleman #2 and Lady #1 take 4 steps and join L hands, passing each other so that gentleman #1 can join R hands with Lady #1, and Lady #2 can join R hands with Gentleman #2. Ladies are now facing in 1 direction, gentlemen in the other.

4. *Balancez en ligne*: Hands remain joined as all *balancez* 4 times, RF first.

5. *Demi Promenade*: Joining hands with partners, couples take 8 steps to the opposite side.

6. *En avant deux et en arriere*: Gentleman #2 and Lady #1 fwd and back as in #2 of 2nd Tour.

7. *Dos-a-dos*: Gentleman #2 and Lady #1 take 4 steps fwd passing R shoulders, then 4 steps bwd.

8. *En avant quatre et en arriere*: All couples in each line join hands and take 4 steps fwd and 4 steps bwd.

9. *Demi Chaine Anglaise*: Half *chaine* *retour* to original places.

(Continued on page 19)

# NEW YORK'S "LATIN" SCENE: 1940-1960

*First of a Series on the  
Origin and Originators of  
Palladium-Style Mambo and Cha Cha*

BY ROBERT FARRIS THOMPSON

PHOTOS: JACK MITCHELL

*Note: Mr. Thompson, our indefatigable Mamboophile, is an assistant instructor in Yale's Department of History of Art.—Ed.*

Palladium virtuosos ransacked the resources of three continents in the making of their mambos and cha-cha-chás. From Harlem was abstracted the Lindy swing-out, the "Savoy Routine," the reverse pivot; from West Africa came the head-roll; from Cuba (via an amiable tailor who inexplicably committed suicide) a right-hand-on-stomach, bounce-down-on-four idiom of cha-cha-chá; from the classical ballet, *tour en l'aire*.

The better Palladiumniks have sorted out these heterogeneous influences and hammered them into a style. The lesser couples thrash about and jump and pirouette with pathetic eagerness but do not succeed in impressing upon their materials a sense of direction. They fail to recombine their borrowings and surmount them with originality. The better mamboists copy, combine, invent, and emboss with personality. They make their hybrid dancing serve as a legitimate instrument of emotion and high pleasure. In so doing they emerge more impressive. There is a quality of suspense to their work, an appalled glee, as the observer waits to see how many licks they can work into a mambo improvisation without a break of tempo, form, or continuity.

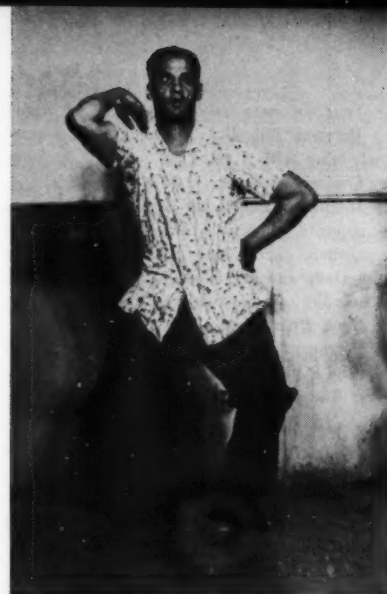
When Andy Vázquez converses with the four cardinal directions in what he calls the *perfecta* or Cuban Pete dips into the materials of an urban childhood and pantomimes "for kicks" a round of handball or Américo Valentín faces the bandstand and bows an invisible violin—these felicities cannot be measured by a formula, a grammar, a scale of right or wrong. One ought to respect the self-logic of Palladium mambo and cha-cha-chá and not confuse the issue by the application of folkloric or "classical" standards which simply are not relevant.

We begin to understand the uniqueness of Palladium dancing by examining its roots, its blessings, and the reasons for the resultant recombinations. I hope that at the conclusion of this series on the history of Afro-Cuban dancing in New York since 1940 it will be clear that far from betraying haphazard selection, the Palladium style arose from the conscious choices of people interacting with the

choices of other people. Jack Mitchell's lucid photographs help to document this fact. The implications go beyond, I think, a cut-and-dried examination of dancehall life. What we have is a demonstration piece with which to clarify what goes on when a style is born. Some people assume that at the level of popular culture styles operate autonomously, without individuals as it were, but the Palladium seems to indicate precisely the opposite case. Individual innovators like Horacio Riambau, Joe Vega, Andy Vázquez Augiê Rodriguez, and Cuban Pete built the Palladium style. We cannot generalize at the expense of these personalities. Accordingly, I have woven the chronicle of New York's "Latin" dancing around their lives.

Begin with Horacio Riambau. Horacio brought *Turnillos*, *Guaguancó*, *Meta* and early mambo to the ballrooms of Spanish New York in 1943. To clarify these imports we return to the roots, in Cuba, and examine baseline rumbas like *Yambú*, *Columbia*, and *Vacunao*. We observe a "voodoo" ceremony. In the second installment Horacio is followed to New York where the mambo fused with the jazz dance, ballet, and many other elements but where the *Guaguancó* dance was rejected. In the third we study in detail the brilliant movement of Cuban Pete and Millie Donay. Finally, the series ends smack in the middle of 1960 with the hybridized cha-cha tap dance of Carlos Arroyo and Miguel Ramos and the semaphoric handwork of James "Monk" Evans.

Horacio Riambau y Averhoff was born in Havana on December 26, 1926. His father was French, his mother German, but more important perhaps in terms of life direction his parents' servant was a *Karabali*, a Negress of Southeast Nigerian descent. Occasionally she took Horacio on unsponsored tours of the seething underworld of Havana's rhythms. There he heard falsetto singing, heard the noble Yoruban *batá* (a many-voiced trio of hourglass-shaped drums), saw "true" rumbas like the *Yambú*, the *Meta*, and the *Guaguancó*. The impression these visions made cannot be calculated but they certainly must have primed Horacio psychologically for the day when Antonio Arcaño's great band lured him away from his studies, (he had planned to be-



**PHOTO 1 (see text): Joe Vega, one of New York's finest Afro-Cuban dancers, illustrates the *Meta*, an ancestor of Palladium-style Mambo and Cha Cha.**

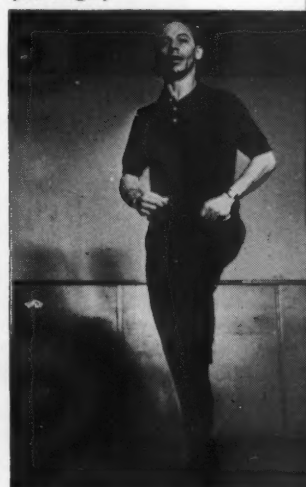
come a surgeon) into the orbit of *La Polar* and *La Tropical*, dance gardens where the best dancers in Havana congregated and where Horacio assumed the role of professional dancer. Horacio won his laurels by vanquishing the experts in battles of dance. "In those days — 1941 — you were judged professional only when you danced better than the rest", Horacio said, adding contemptuously, "now in New York the *teachers* are said to be professionals". (This is a blanket dismissal and I strongly disagree. It is true that professionals like Killer Joe Piro are now primarily teachers but Piro would not be where he is today had he not been able to outdance his peers at the Palladium. Similarly, the excellent mamboist of the early '50's, Larry Selden, was as a matter of literal fact asked to teach precisely because he could "cut" every dancer on the floor. Cuba has no monopoly on competitive dance status).

To best a Negro dancing rumba meant to dance like a Negro. By the time Horacio was attracting attention at *La Polar* and *La Tropical* he was one of the few whites in Havana who could dance *Meta* and *Guaguancó* in an "authentic" manner. He also learned to sing *Guaguancó* with a flawless intonation. In this sense he was a Jack Teagarden of Afro-Cuban music. "I sharpened everything I knew at those brewery gardens where the music of Arcaño or Sonora de Piñón or A'senio Rodriguez attracted the finest dancers. The dancers met there expressly to compete.

Horacio's peers were Negro virtuosos whose names are still famous in Havana—Juancito, Picolino, Modesto, Chocolatito, Cipio El Cabezón (Cipio The Big Head). Passionate women complemented the men and two were outstanding, "Reglita" and La Niña" ("not goodlooking but when she danced you forgot that fact"). "La Niña was famed in two provinces

*PHOTOS 2-5 (see text); Horacio Riambau, a Cuban-born New Yorker, was an important stylist of dance figures which led to the present Palladium style of Mambo and Cha Cha. Here he dances Guaguanco. (With him in Photo 4 is Joe Vega.)*

(Continued on page 21)







# "LEARN AT HOME"

Edna Christensen, Secretary-Treasurer of the Chicago National Association of Dance Masters, is an avid collector of historic dance books. She kindly lent us several to share these glimpses from her "ball-room manuals for all classes of society."



Saratoga  
Lancers:  
Promenade



Even in 1880, dancing was easy — if you read the right books. Prof. de Walden's "how to" opus cost 50 cents.



12

## Dancing

### FIRST POSITION

Stand with the heels together, the feet forming a right angle, with the weight of the body thrown principally upon the balls of the feet. Let the arms hang easily at the sides. The torso should incline very slightly forward. This position is the key to all the others. (See Frontispiece.)

### SECOND POSITION

Stand with the weight upon one foot and extend the free foot straight to the side, with the heel lifted and the toe touching the floor.

SECOND POSITION OF THE RIGHT, when the right foot is extended.

SECOND POSITION OF THE LEFT, when the left foot is extended.



### THIRD POSITION

Stand with the weight upon both feet, with the heel of one touching the hollow of the other, the feet forming an angle of about sixty degrees.



## Preliminary Directions

13

THIRD POSITION OF THE RIGHT, when the right foot is in front.

THIRD POSITION OF THE LEFT, when the left foot is in front.

### FOURTH POSITION

Stand on one foot with the free foot extended forward at an angle of sixty degrees, the heel lifted and the toe touching the floor.

FOURTH POSITION BEHIND.—Stand on one foot and extend the free foot backward with the heel lifted and the toe touching the floor.

FOURTH POSITION OF THE RIGHT, when the right foot is extended.



FOURTH POSITION OF THE LEFT, when the left foot is extended.

### FIFTH POSITION

Stand on both feet, with the heel of one foot touching the toe of the other, the feet forming a right angle.



From Marguerite Wilson's *Dancing*, published in 1899. Many teachers still use the "standard" five positions. The author advised a preliminary course in "Aesthetic Gymnastics."

# MIXER OF THE MONTH

What better mixer is there than politics? In the novelty below, Russell Curry, President of the Dance Teachers' Club of Boston, shows shameless favoritism for the candidates from his home city. No matter whether Republicans or Democrats win, Beantown is in. This mixer was presented this summer at the conventions of the American Society of Teachers of Dancing in NYC and the DTCB in Boston. So, let's do

## "THE BOSTON"

Dancers form a circle, all facing center, girls standing at boys' right side. All start each figure with LF.

"Boys In" Boys walk 4 steps fwd and 4 steps back (8 cts).

"Girls In" Girls walk 4 steps fwd and 4 steps back (8 cts).

"All In" All walk 4 steps fwd and stamp on ct. 4 and shout "Boston."  
All walk 4 steps back (8 cts).

"All In" Repeat

"Right Arm" Link R arm with partner and walk fwd completely around partner with 8 steps. End facing next partner (8 cts).

"Left Arm" Link L arm with new partner and walk completely around new partner. End all facing center. Boy has new partner at his R side (8 cts).

## "BEANS" (8 cts)

Steps (All Chant or Shout)

Step frt LF "Bake those Beans"

Step back RF, clap hands

Step back LF "Catch that Cod"

Step frt RF, clap hands

Step frt LF "Vote for Kennedy"

Step back RF, clap hands

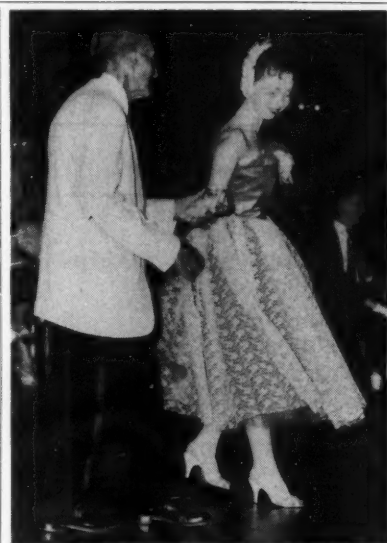
Step back LF "Vote for Lodge"

Step frt RF, clap hands

Repeat from beginning.

Note: *The Boston* is done to Jimmy Rodgers' *Four Little Girls in Boston* (Roulette R-4260). If complete record is played, dance all the above 5 times and "Swing Your New Partner" on the last 16-ct coda.

*The Boston* may be used as a "Cut-In Mixer" if there are extra girls. In this case, the dance is executed exactly as described above, but extra girls stand in the center of the circle before the start of the dance and either "circle" or "swing" with each other except on "Girls In." On this call extra girls "Cut In" on girls in outside circle. The girls who are "Cut Out" go to the center of the circle and "swing" or "circle."  
END



Down East Cha Cha: Birthday boy Ed Dunn goes "new-fangled" with Judy Lorimer, Portland Arthur Murray teacher.

## ON THE COVER (Cont'd from page 30)

hibition Foxtrot.

Teacher-judges were Louise Reaver, Mocksville, N.C.; Mrs. Sam Carter, Salisbury, N.C.; Glenda Llewelyn, Madison, N.C.; Jacqueline Dorminy, Winston-Salem. Scorers were Mr. and Mrs. Emil Mielstrupe, also of Winston-Salem.

Ballroom etiquette is a cornerstone in the Baylin teaching program. She has had considerable success in developing poise and a sense of grooming in the young ladies participating in her Cotillion classes with extra "bonus" lessons in modeling.

Cover photo by BILL HYLAND.



Mary McKinney & Henry Moody are happy 1st place winners in 2nd year group of the Baylin contest.

## YOUNGER THAN SPRINGTIME

Down in Maine a lively crowd of Arthur Murray teachers and students, gently ribbing their guest of honor, dedicated a chorus of *The Old Gray Mare, She Ain't What She Used to Be* to Edward Dunn. The party, at Portland's Columbia Hotel on August 17, was in celebration of his 85th birthday.

The *double entendre* in the song was that what Ed "used to be" was a tireless enthusiast with a repertoire mostly of Polkas, Schottisches, Waltzes, Two-Steps and Reels. A retired harness-maker who lives in Cornish, Maine, Mr. Dunn has been frequenting dance halls of that state since he was 18—67 years ago!

A couple of years ago he decided to bring himself up-to-date and enrolled, at 80-plus, at Arthur Murray's in Portland, expressly to learn Tango, Cha Cha, Mambo, Rumba and Samba.

Proof positive that the new-fangled dances agree with Ed is his report that he danced them for four hours at his birthday party and "had a lovely time."  
B.S.

## SPOT NEWS

Two series of fall instruction sessions are being launched at the Dance Hobby Studios (100 W. 72, NYC) by Joseph Bello & Pepe Llorens. Opening party on Sept. 11 featured a stylish and fast-moving floor show. From their near-by studio Alex & Mona Desandro came to dance Quickstep & Merengue; Antony Valdor & Charlene Mehl did an Exhibition Waltz; Mr. Bello & Sandy Parker danced Swing & Mambo; and Llorens & Marie Wood presented *La Pachanga*, a Cuban dance you'll be seeing in these pages.

NYC's former Arcadia Ballroom at 53rd & B'way is back in business. Now handsomely redecorated as the Riviera Terrace, it launches a Wed. night dance series beginning Oct. 5. An interesting departure is the scheduling of the session from 6 PM to midnight. Music will be by Ed De Luna & Orch. and a Latin band. Other nights the Riviera Terrace is host to conventions, banquets, etc.

Your editor's "back home" vacation visit to Seattle overlapped the Northwest Regional Convention of Dance Educators of America. We looked in on the Aug. 28 ballroom session to see an enthusiastic group of some 80 teachers from Wash., Ore., Calif., Idaho, Montana and British Columbia studying with Don Byrnes, Katherine Sheehy and Margaret Powell. DEA has now established a Northwest Regional Branch.

For the contest of his Int'l Ballroom Dance Festival on Oct. 9 at the Riverside Plaza

(over)



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## SPOT NEWS (Cont'd from page 15)

Hotel, Alex Desandro has invited as judges Camille Barbera, Lucie Elin & John Phillips, of NYC; Joyda Parry & Basil Valvasori from Canada; Rosemary Mattison & Ronald Dodd from Chicago (Mr. Dodd being formerly from England); and from London, Sammy Leckie, winner of a number of championships in Ireland, England and Central Europe. Mr. Leckie begins teaching at the Desandro studio Sept. 25.

## ASSOCIATION CALENDAR (with ballroom faculties)

Sept. 25: DANCE MASTERS OF AMERICA, NYC Chapter, Edison Hotel, NYC. Val Escott, Foxtrot & Waltz mixers; James Mitchell, Teen Cha Cha; Raoul & Eva Reyes, Bolero, Mambo, Guaracha; Ballroom Committee, competition dancing.

Oct. 9: NY SOCIETY OF TEACHERS OF DANCING, Edison Hotel, NYC. Joy Elin, Int'l; Teen-age, Russell Curry; Teen-age, Doris Weber Zea; Madison review; Star Ball film; Business promotion Forum.

Oct. 16: DANCE EDUCATORS OF AMERICA, Waldorf Astoria, NYC. Anita Gordon, Cha Cha; Rose Grossbart, folk; Pepe Llorens, La Pachanga; Cotillions, Jean Mead.

Oct. 16: DANCE TEACHERS' CLUB OF BOSTON, Somerset Hotel, Boston.

## COMING!

Camera visit to the DANCE TEACHERS' CLUB OF BOSTON: Picture story of Los Angeles' popular AL JARVIS SHOW; Latest dance from Cuba — LA PACHANGA; Profiles of bandleaders TONY ABBOTT, BUDDY MORROW, LESTER LANIN: "How to" instruction on the QUICKSTEP.

## MIDWEST BALLROOM NOTES

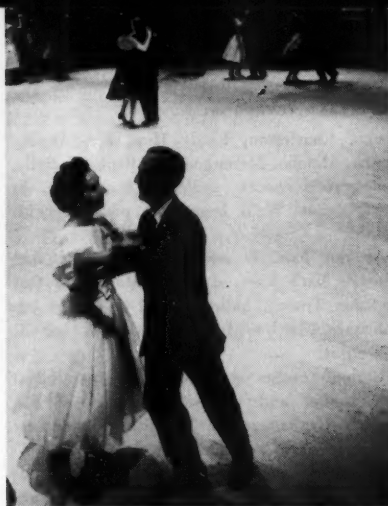
The Des Plaines, Ill., Chamber of Commerce presented—as part of the 125th anniversary of the Northwest suburbs of Chicago—a 1st Annual Ballroom Dance Competition. It was an immense success—really far beyond the expectations of its vigorous organizer, Des Plaines teacher June Rold, and her committee (Ruth & Bobby Rivers, Corinne & Don LeBlanc, Muriel Mills, Ben Modica). Judges were Del Frank, Chicago Park District dance instructor, Grace V. Hansen, Dance Dir. of the YMCA's of Chicago and suburbs, and this reporter.

From the 27 finalists, here are the winners (from Chicago, except as otherwise noted) in the 4 categories. Foxtrot: 1st, Roberta Bryant & John Terrill; 2nd, Lorraine Durka & Jim Lachin. Cha Cha: 1st, Andrea Ouse & Dennis Cunneen (Des Plaines); 2nd, Roberta Bryant & John Terrill. Waltz: 1st, Darla Galam & Ken Kressner; 2nd, Connie Xamflost & Patrick Cleary. Rumba: 1st, Mr. & Mrs. Marshall Moses (Arlington Heights); 2nd, Rita Mae Card & Manuel Esquivel.

Between events there was a delightful floor show depicting history of ballroom dancing. Numbers included Waltz, Polka, Castle Walk,

(Continued on page 18)





Two faculty members from Wisconsin, Margaret and Charley Baker, of Lake Vesper Chamberlin (Appleton) and Jack Wood, Calif., learning the Plena. Wolfram (Beloit), take a class.

#### DMA CONVENTION (Cont'd from page 7)

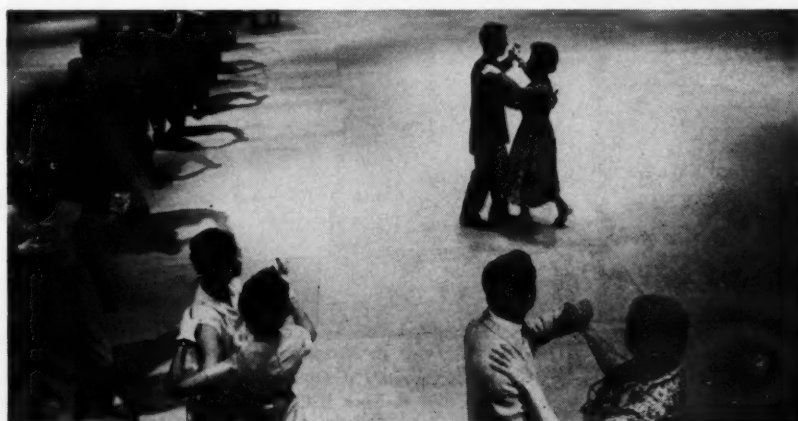
Those not teaching the day our cameraman was there were: Bill De Formato of Stamford, Conn., who gave Cha Cha, Lindy and Rumba; Lois McDonald of Fair Haven, N. J., who conducted a seminar in teen-age ballroom competitions; Jeremiah E. Richards of NYC, who taught Lindy; and Earl Atkinson of Brooklyn, who gave material in Mambo and Samba.

For its next national President DMA members chose a well-known ballroom instructor, Dolores Magwood of Worcester, Mass. B. A. Kotshonis, known professionally as just plain Kotche, of Oklahoma City, was chosen Chairman of DMA's Ballroom Committee.

Another "work and vacation" convention is on schedule for summer 1961—in Honolulu. The principal convention will be in Philadelphia. **END**

#### Right:

For her presentation of teen-age work, Lucille Dubas' partner was her daughter.



View of another of Dolores Magwood and John McGowan's classes. Miss Magwood is DMA's President Elect.

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### MIDWEST (Cont'd on page 16)

Tango, Charleston, Lindy Hop, Big Apple, Samba, Mambo, Merengue and Rock 'n' Roll. The event's success indicates it will be a yearly event. We'll bring you pictures next month.

At the Nov. 6 material session of the Chicago Nat'l Assn. of Dance Masters at the Sheraton Towers, ballroom will be taught by Chicago's Charles Mattison and Joe Cornell of Detroit.

Cornell teaches at clubs as well as in his own studio, and is Party Director of St. Francis Orphanage in Detroit. He teaches ages 8 to 16 in two 20-lesson series per year. Each season features a Christmas Party and a Spring Formal. Competitions, just before the Spring event, have definite goals. 1st yr., 1st semester (the "20 Club")—4 steps in 5 dances; 2nd sem.—dancing 20 steps well, and adding 10 more. 2nd yr., 1st sem.—40 steps in Foxtrot, Waltz, Jitterbug, Rumba, Tango, Cha Cha, Mambo. Winners get a bronze medal. 2nd yr., 2nd sem.—floor show practice and precision formation dancing. 3rd yr., (silver medal)—80 steps, adding Samba.

At the CNADM summer convention, teachers enjoyed a reunion with Leon Palmisano, remembered as the one who, with Elisa Stigler, gave us ballroom Calypso. He has returned to Japan, where for 3 years he has been choreographing for musicals, clubs and TV.

After 25 years, Wayne King & Orch. are returning to the Aragon Ballroom in Chicago. Following him will be Guy Lombardo. Preceding general dancing on Thurs. nights, the Aragon has a teaching session in Foxtrot;

on Fri. nights there is instruction in various rhythms; on Sundays, they alternate Tango & Cha Cha.

At Whitewater, Wisc., State College in Aug., 4,000 dancers gathered for a "hoedown" at the Wisc. Square Dance Convention. 100 callers and representatives from 200 state clubs were present.

At the Pat O'Toole School of Dancing in Marine City, Mich., teaching begins with 7th graders. Pat finds that Polka & square dancing, popular in the area, are valuable additions to the teaching repertoire in his studio. His mother was once with Fred Waring's orchestra . . . Evelyn Kelly, in her Omaha studio, starts children at the age of 4, not with ballroom, but with 10-lesson courses in folk dancing. She sponsors the social activities at Omaha's American Legion, YMCA & YWCA.

We hope that the recent visit to the Caribbean and Mexico of the 59-yr.-old Pres. Sukarno of Indonesia may help to soften his anti-ballroom attitude.

Though Cha Cha and Rock 'n' Roll are outlawed at the Jakarta Army Garrison, in favor of Indonesian folk dances, few of the city-bred youths follow Sukarno's lead. In private homes, teen-agers and college students have parties to Cha Cha records, and enterprising band leaders give their folk dances a "Latin beat." Women leaders point out that the Cha Cha should be less objectionable than Foxtrot or Waltz, since "the dancers don't touch hands, and the dynamic rhythm leaves no room for improper thoughts."

LOUISE EGE



**ROCKY MT. STYLE:** 6 couples of Daye & Knight Teen Dancers, from John & Shirley Biddlecombe's Denver classes, recently demonstrated Quickstep, Swing, Cha Cha, Samba, Rumba & Waltz at the new Rolling Hills Country Club. In LOD, from extreme left: Bonnie Birlauf & Larry Schreiber; Tana Olson & Robert Teck; Diana Dirks & Robert Creese; Sherry Long & Richard Arnold; Pamela Gallagher & Stan Druckenmiller; Judy Adams & Dennis Smith; Sharon Wood & Rex Bailey.



Udo Bier's classes are in this building, which features an attractive terrace, where pupils may dance around pool on summer evenings.

Repeat with Gentleman #1 and Lady #2 32  
Repeat whole 3rd Tour (2-9) 64

#### The 4th Tour: LA PASTOURELLE

1. *Reverence*: Introduction. 8
2. *En avant et en arriere*: Couple #1 takes 4 steps fwd with *reverence*, then 4 steps bwd with *reverence*. 4
3. *La dame traverse*: Couple #1 takes 4 steps fwd, then the Gentleman goes back alone. 4
4. *En avant trois et en arriere deux fois*: Couple #2 with Lady #1 takes 4 steps fwd and 4 steps bwd with *reverence* and repeat. 8
5. *Le cavalier seul*: Gentleman #1 takes 4 steps fwd and bwd with *reverence*, 4 steps fwd to Lady #1 with *reverence* and then to Lady #2; all join hands in a circle. 8
6. *Demi ronde a gauche*: Take 8 steps around clockwise to opposite place. 4
7. *Demi Chaine Anglaise*: Half *chaine retour* to original places. 4

Repeat with couple 2 32

8. Repeat whole 4th Tour with *Le Cavalier traverse La dame seule*. 64

#### The 5th Tour: FINALE

1. *Reverence*: Introduction. 8
2. *Grande Promenade*: All couples turn  $\frac{1}{4}$  rt. and, arm in arm, take 8 steps fwd, turn  $\frac{1}{2}$  lt (ladies still on outside) and take 8 steps for *retour* to original places, *vis-a-vis* at the end. 8

Gentleman of couple #2 and Lady of

- couple #1 start 2nd Tour. 4
3. *En avant deux et en arriere*. 4
4. *A droite et a gauche*. 4
5. *Traversez*. 4
6. *A droite et retracez*. 4
7. *Balancez*. 4
8. *Tour de main*. 4
9. *Grande Promenade*. 8
- Repeat with Gentleman #2 and Lady #2 32
- Repeat with Gentleman #2 and Lady #1 32
- Repeat with Gentleman #1 and Lady #2 64

128

During the last *Promenade* the music gets faster.

(Note: When we saw this done, the "calls" were not called out — the dance had been learned and was, therefore, much more effective.) END

#### OFF-BEAT:

News and Views of

## DANCE RECORDS

BY BOB BAGAR

It's encouraging—the number of record companies these days producing discs for dancing, in the *grand manner*. Ferreting out records suitable for dancing is not the chore it used to be. Most stores have well-made, handsomely packaged ones in plentiful supply. Today's typical dance record (with certain notable exceptions!) offers a brand of competent musicianship unknown in years past.

Dance music is no longer relegated to the miscellaneous counter back in the darkest corner of the record shop. Somebody evidently has noticed recently the great numbers of people crowding onto dance floors all over the country. Result? A bigger and bigger catalog of dance selections, with many more in the planning stage.

PALETTE RECORDS (1733 B'way, NYC 19), with its International Series, is the latest company out to capture the fancy of ballroom fans. Palette's range is impressive—from a glittering Waltz album, recorded in Europe, to a variety of Swing and Latin rhythms, also originating "over there."

*Grand Gala Waltzes* (Palette MPZ-1009), International Series, Benedict Silberman, His Chorus & Orch. Forty-five instruments, sensitively directed by Silberman, give maximum effect to these joy-to-the-ear Waltzes. They leave the listener lyrical and happy. Learners might find the rhythm less pronounced than desired, but that hazard is well worth the risk, for the spirit of the Waltz is here—buoyant and entrancing. This is an elegant, gay and exuberant collection which ought to

(Over)

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## RECORDS (Cont'd from page 19)

dispel the notion of some "modernists" that the Waltz is a stodgy period piece. Tempos are in the fast to medium range.

*Get Happy* (Palette MPZ-1004), Int'l Series, Reg Owen & Orch. The album title (also the title of its first selection) describes as well as anything the mood prevailing in this LP. With the sometimes sweet, sometimes hot, urging of England's Reg Owen and his fervent cohorts, you are sure to get the message. The invitation to dance is unmistakable!

*Hypnotic Swing* (Palette MPZ-1001), Reg Owen & Orch. This is another stellar Swing assortment that just begs to be danced to. You are in good hands no matter where you drop the needle. The screeching and scratching kind of Swing has no place in a Reg Owen rendition. The going is smooth, the sound is rich, and the arrangements are inventive. Such good Swing albums are at a premium.

The dance studios need to give a special medal to WINDSOR RECORDS (5530 No. Rosemead Blvd., Temple City, Calif.) for their line which is tailored to the needs of ballroom teacher and pupil. Their records are graded for classroom use and have a clarity of rhythm which leaves the dancer free to concentrate on his step patterns. Now, adding to the long list of varied selections by George Poole & Orchestra, Windsor brings us—

*Spotlight on Dancing* (Windsor WLP 3-04), Bonnie Lee and Her Band. God must have loved the business man—He made so many of them! Bonnie Lee and Windsor now take the "business man's bounce" into account in this latest offering. Whether you put on Foxtrot, Waltz, Cha Cha, Swing or Polka, you—and business men, as well—can follow it without effort. The reason is that the beat is all-powerful. Undoubtedly there is a stage in the development of the ballroom dancer when the statement of rhythm is best not left to chance. Miss Lee's way with dance music reminds us of Guy Lombardo, another citizen of the solid beat. She leads the way calmly up and down a series of popular standards. You can't argue with her beat, or her success in providing it. This lady maestro, the regularly featured attraction at the Paragon Ballroom in Monterey Park, Calif., says: "A band without a beat is not a dance band." Amen! **END**

## JOE LOSS "ROYAL SOCIETY" LP

*Royal Society*, Headline Records, No. HLP 501M, \$3.98. All that glitters may not be gold but is certainly GOLDEN about this newly released recording—from the translucent yellow vinyl on which it is pressed, to the melodies plied by England's famous dance leader Joe Loss. As we listen the music brings back golden memories of Loss at the beautiful Star Balls in London, where Joe is highly regarded by the contestants, not only for the correctness of his tempos and the steadiness of his music's beat, but for the quality of his arrangements—which helps the couples put quality in their dancing.

This album is not only a must for devotees of Int'l Style but a source of pleasure for all who love to dance. Always a favorite at royal functions, Loss played at Buckingham Palace for the wedding ball of Princess Margaret and Antony Armstrong-Jones.

Side A has a Quickstep, two Foxtrots, two Waltzes and a Tango; Side B has a Quickstep, two Foxtrots, two Waltzes and a Paso Doble. If your dealer does not yet have *Royal Society*, you may order from Headline Records, 750 5th Ave., NYC 19. (Not to be confused with Headliner Records, Inc., producers of dance instruction records.) H. W. R.

#### BEATNIK BOUNCE

Keep your eyes and ears on a new Columbia single, *The Beatnik Bounce* (Parts I & II), by The Beats (No. 3-41781). We hear that this swinging, strong-beat Lindy opus has been causing commotion on the Buddy Dean Show on WJZ-TV in Baltimore. That's where *The Madison* worked up most of its original steam. W.C.

#### LATIN SCENE (Cont'd from page 13)

end of an affair is not the end of life. Two lyric traditions feed the *Guaguancó*, West African songs of ridicule and Spanish provincial verses of gossip and satire. The idiom often is sung in a minor key against which militate the sonorous *dianas* (*lalálalélélólo*). As in *Yambú*, the adlibbed *dianas* are tricked out in the most celestial register imaginable. They are a vein of pure Iberian influence—in the south of Spain in the provinces of Murcia and Almería folk singers precede *décima* verses with a phrase "Ay lélo, lélo, lá; Ay lélo, lélo, lá."

Horacio has announced *Meta* and *Guaguancó* are the same dance. As he stepped through the paces of the *Guaguancó* for *Ballroom Dance Magazine* he did not contradict himself. *Meta* traits peppered his work. One hand was hurled over the shoulder, the other simultaneously grazed his waist. (Photo 2). Horacio's hands traveled restlessly from shoulder to waist, from thigh to chest, from shoulder to thigh. These sequences sometimes surmounted a cross-over (Photo 3). At other times Horacio opened his arms in a series of spins and the "santo" shoulder-to-thigh handwork disappeared. At one point Horacio broke pace in a humorous unison step with Joe Vega (Photo 4). A white handkerchief traced the journey of Horacio's hands through space. One *Meta* habit-of-action kept weaving itself into the session—a reach for the trousers at the thigh, the cloth drawn up in a fist (Photo 5). Combine these characteristics in a fluid line of motion, allow for norm-smashing adlibs, recognize an inner core of pure emotion, and an inkling of *Guaguancó* emerges.

The Palladium set calls the emotional core of Afro-Cuban "soul". The term fits. *Guaguancó* without "soul" is bound to appear ridiculous. The trouser-tugging will descend to slapstick and what was *típico* will look like

agony in the tailor's booth. How to avoid this fate? Devotion to the task of materials is an obvious antidote, coupled to an unquenchable thirst for good *Guaguancó* music, absorbed night after night until the beat of the claves is fixed in the mind forever. Finally, knowledge of the roots of *Guaguancó* dance is most important.

Argeliers León tells us that *Columbia* movement is seasoned with secular borrowings from the cult dances of the *Lucumí Congo*, and *Abakuá* secret societies of the blacks of Cuba. As the steps diffused from cult house to cabaret, from black to white, they shed original meanings and function. *Meta*, we know, is a slow *Columbia* and therefore León's statement applies to the *Guaguancó*. The problem is pinpointing the specific cult sources of some of the movements of *Guaguancó*.

An important source seems to be the *Abakuá*. Of all the West African secret societies founded in Cuba by the slaves none in the writer's opinion has established a greater impact on secular music and drama than the *Abakuá*. Known to outsiders as *Los Nāñigos*, the *Abakuá* society is located in six cities of Cuba: Havana, Marianao, Regla, Guanabacoa, Matanzas, and Cárdenas. In the Havana area they are exceedingly strong, numbering in the thousands. They surround the nerve center of popular Cuban dance. The *Abakuá* says the dean of Afro-Cuban scholars, Fernando Ortiz, are "rather like a military order or the Masons, a secret society to which only men may belong". On the other hand there are religious overtones to the fraternity. The *Abakuá* believe that performance of their complicated ritual assures them of "clarity and repose in the world to come." (Lydia Cabrera). The society is unique in that it not only admits members from other cults but whites as well.

What goes on among the *Abakuá*? On a field trip to Cuba I was taken to a *plante*, an *Abakuá* ceremony, at the Isunefo lodge in Marianao. Hidden behind walls deep in the slums of the city, God knows where, the *plante* began at midnight outdoors in a rectangular court. At one end of the court stood a sort of temple (non-members were forbidden entrance to this building) bearing the legend "ISUNEFO 1938" and decorated with magic symbols on a glass pane above the doorway. At the opposite end of the court there were several trees, each said to be sacred to an *íreme*, the masked spirit dancers who were hidden in the 'temple' when I arrived. The Courtyard was packed with about three hundred Negro men and women. (Women could observe but not participate). The smell of incense was in the air. At the west wall rum, beer, and fried chicken livers were available. Near the trees four young men stood with a drum each and pounded out tattoos. Their four distinctive beats merged in a mosaic that was at once ingenious and superb. Men clustered about the drummers and

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sang in a dialect, *brikamo eñene Efor*, which originated near the delta of the Niger in Nigeria. One boy struck an African-derived bell, the *ekón*, with a bolt. (The *ekón* is the grandfather of the cowbell in every mambo band). Another lad shook the *erikunde*, special tubular rattles with basket handles, holding the instruments down at his sides and throwing his shoulders into their percussion. The orchestra never stopped. When one drummer tired he passed his instrument to a replacement. The music seemed as permanent as the stars.

Men danced alone throughout the ceremony. Their arm carriage was symmetrical and simple. The right palm was placed flat against the left collar bone while fingers of the left hand touched the right shoulder blade; then left palm over right collar bone, right hand at left shoulder blade and the man went into a spin. This highly idiomatic "whirl dance" was repeated again and again. I gathered the modest gesture had no real cult function but was simply self-expression. A child of nine imitated these hand place-

(over)

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"TEA FOR TWO" TIMES THREE: Floor show at the Aug. DEA convention in Seattle included Cha Cha and Quickstep demonstration by these pupils of Seattle teachers Vicki & Mark Barton. L to R: Kathleen Callan, Allen Carter, Richard Desimone, Karen Yaw, Barbara Steinhaus, Jack Saxwold. Also entertaining were students of Ed Long, Bellevue, Wash., and Richard Billings' Swingster group, seen regularly on TV in Portland, Ore.

### LATIN SCENE (Cont'd from page 21)

ments at dawn. The symmetry of the handwork seemed to smack of the *Guaguancó*.

Such divertissements differed nonetheless from the choreography of the *íreme*, the masked being, who appeared suddenly in the temple doorway, postured, and leapt into the crowd with a clatter of bells about his waist. He was dressed in a costume of pronounced Nigerian design and wore an awesome conical mask behind which was attached a disk-like hat that looked suspiciously like a Catholic Cardinal's hat. Two enormous eyes stared angrily from the forehead. The *íreme* was mute. As an ambassador from the dead, as an ancestor spirit, speech was not possible and thus his mask was without a mouth. The chief singer carefully preceded the *íreme* and completely "controlled" him with two plantains held aloft before him in the sign of the Cross. Wherever the chief singer went the *íreme* followed. The crowds took care never to obstruct their passage. The *íreme* clutched a bundle of broomstraw in his left hand and held a wand in his right. He crouched and crossed the two objects in front of his chest several times (see drawing) then touched the forehead of one of the men circling around him with the wand. The *íreme*'s audience shouted to him, teased him, begged him to touch them, and sang him special songs. One lad knelt and removed sharp stones in the path of the spirit dancer to keep him from cutting his bare feet.

After awhile the chief singer led the *íreme* towards the trees and placed the plantain cross on the ground. Instantly the creature was anchored to the spot and became inert. He seemed to fall into a deep sleep. Attention shifted back to the temple door. Another *íreme* made his entrance. Throughout the festival the choreography of these amiable an-

cestor spirits, fleshed out in the moving bodies of gifted dancers, was simply magnificent.

Later I learned the most probable source of the over-the-shoulder handwork of Horacio's *Guaguancó*: the purification rights of the *Abakuá*. When members are initiated into the society an *íreme* emerges from the 'temple' with a slain, bleeding rooster in his hand and "cleanses" the kneeling brothers with the blood of the bird. He passes the rooster over the entire body of each man but starts by hurling the rooster over the novice's shoulders. *Guaguancó* handwork seems to be a secular echo of this ceremony. (We await more information before we investigate the parallel of the *Lucumí* and *Congo* cults on the *Guaguancó*. I suspect that many points of identity exist).

Horacio brought the *Abakuá*-like *Guaguancó* to New York in 1943. Joe Vega remembers an earlier import. The famed rumba duo of René and Estela startled the patrons of Harlem's Park Plaza ballroom with an apparently *Abakuá*-derived presentation which they called *bailar santo*. The year was 1939. "Their interpretation was very difficult", Vega told me, "done with two handkerchiefs, one moving in front, one in back, at the same time". Vega remembers the color of their handkerchiefs was a brilliant red. (Even the color seems to dovetail with *Abakuá* tradition—since at least the 19th century red handkerchiefs have been associated with the *Abakuá* and at the *plante* I witnessed a member danced with a red kerchief tied around his head in "pirate" fashion.)

The red handkerchiefs of René and Estela simulated the movement of the rooster about the bodies of cult initiates. Why the substitution of cloth for bird? Several explanations have been tendered by Joe Vega and all could be true: (1) the spectacle was too gory for a ballroom; (2) a rooster slain per



nightclub act would be a constant, if colorful, overhead; (3) the S.P.C.A.

*Guaguancó* is danced twice-removed from its apparent cult roots when handkerchiefs are not available and naked hand motions trace the route of the rooster. (Photo 1). To that luminary of the golden age of Lindy, Leon James, *Guaguancó* handwork without handkerchiefs and, especially, the recreational *Abakuá* handwork of the type described six paragraphs ago, resembled the ITCH, a jazz dance founded upon a humorous searching of the body surface with both palms. But where *Guaguancó* hand placements are relatively symmetrical and serious, those of the ITCH are random and charged with humor. What we have here, it seems to me, are two dances of independent invention.

Horacio has watched the Tornillos (rumba equilibrium stunts) he brought from Havana become the commonplace of Spanish Harlem exhibition mambo. But his *Guaguancó* and *Meta* did not take root. Why? The Puerto Ricans simply found the movement too eccentric and bizarre. *Guaguancó* and *Meta* stemmed from a religious context the Puerto Ricans never knew. The alternative of blending *Guaguancó* with the Lindy Hop, to lower the cultural tariff, was unthinkable to a man of Horacio's temperament. "All imported dances must be adapted if they are to take root and flourish", wrote Curt Sachs in *The World History of the Dance*.

There is something remarkable about Horacio, defiantly dancing his "pure" rumbas at the Palladium in the teeth of the most hybrid choreography on earth. His performance at the *Ballroom Dance Magazine* session underscored his integrity and independence. Horacio deliberately withheld his finest flourishes until the swinging final segment of each tune—the *montuno*—just as he would have done at *La Polar* in Havana. By way of contrast, his Puerto Rican colleagues started their mambo improvisations from virtually the second note of each tune. In this interesting difference of behavior was marked an important musical distinction between the mambo and all that had gone before in Afro-Cuban dance. (To be continued).

**Acknowledgements:** Lydia Cabrera, Julio Collazo, John DuMoulin, Leon James, Argeliers León, Sheldon Nodelman, Fernando Ortiz, Horacio Riambau, Arsenio Rodríguez, Joe Vega.

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END



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## ASTAIRE SEMINAR

As a long-established independent teacher, we wondered at first whether we might feel a bit like a U-2 spy in covering for *Ballroom Dance Magazine* the Aug. 20-27 Nat'l Dance Seminar of the Fred Astaire Studios at the Prince George Hotel in NYC.

Immediately, however, your reporter was put at complete ease; in fact, Charles L. Casanave, Jr., Pres. of the Studios, made a special point of introducing me as a Long Island independent and talked about the work of the National Council and the Ballroom Council. This led to many lively discussions with the teachers, in NYC from all over the country for the study sessions. The way we talked about standardization, licensing, contests—it all might have taken place somewhere like the American Society!

Everybody worked hard, and the well graded work presented was first-rate. An example is the outline in this issue of Western Swing,



Our roving reporter, Helen Wicks Reid, is center in this group of Fred Astaire teachers. At her right is Astaire Nat'l Dance Dir. John Monte, and at her left is Joy Elin, Int'l Dance Consultant for the chain.

given by Nat'l Dance Dir. John Monte. Joy Elin, Int'l Dance Consultant for Astaire, featured Quickstep. (She reports that her Int'l Style lessons are being very well received in Texas.) Among the other teachers were Dagmar Jarvel and Lillian Lynn.

A real eye-opener was their training film in Foxtrot. I've seen little to equal it in excellence!

The Seminar opened with a party and Region

One teacher contest. Particularly good was the more advanced event. Silver winners were: 1st, Kaye Connors & John Roberts (Ridgewood, NJ); 2nd, Estelle Hope & John Talbot (Park East, NYC); 3rd, Betty Knapp & Vincent Bulger (E. Orange, NJ). Bronze winners: 1st, Pat Brooks & Frank Carey (Ridgewood); 2nd, Jackie Taylor & Bob Sands (Park East); 3rd, Bunny Hayes & Dick Collins (Ridgewood). *H.W.R.*

## SPOT NEWS

### ANNUAL CONTEST IN CENTRAL PARK

NYC's Dept. of Parks is a lavish host to the dancing public. This summer, in parks of the 5 boroughs, more than a half million people enjoyed 54 *al fresco* public dances to music by Buddy Morrow, Claude Thornhill, Art Mooney, Charlie Peterson, Ray Eberle, Johnny Long, the Newport Youth Band, and others.

Finals of the 19th annual Harvest Dance Contest on Aug. 25 provided the warm weather season's climax on the Mall in Central Park. Event, for which Henry Jerome & Orchestra played, drew a crowd of 10,000.

Winners in Waltz were Mr. & Mrs. Guido d'Alesandro; in Cha Cha, Mr. & Mrs. Irving Rose; in Jitterbug, Ed Shapiro & Patricia Wagner. Foxtrot winners, Mr. & Mrs. Gilbert Vitaglione, took the All-Around 1st spot. Teacher-judges were Albert Butler, Don Byrnes, Florence Terrace & Sara S. Toomey.

Consolidated Edison Co. of NY furnished bands for the series and prizes for the championship events.

### HERE AND THERE

For the "International Set," a popular-demand series of encore appearances by the noted United Kingdom champions, McGregor & Bemil, has been scheduled at the Byrnes & Swanson Studio in B'klyn. The McGregors, who scored a hit on the *Arthur Murray Party* last year, are due to demonstrate the eves. of Sept. 18 & 23, and to give a 4-hr. instruction session in Int'l Waltz the aft. of Sun., Sept. 25.

The Ontario Dance Teachers Assn. announces that the Ontario Amateur Dancing Championships (Open to the World) will be held Nov. 24 (USA's Thanksgiving Day) at the Embassy Ballroom in Toronto. Entry forms: Mrs. N. Sexton, 2387 Dundas W., Toronto, Canada. A special attraction will be a demon-

stration by British Professional Champions Sonny Binick & Sally Brock, who will also be on the judging panel.

Louisville teacher Aline Baer, Pres. of the American Society of Teachers of Dancing, praises highly the danceability of the music of pianist Joel Shaw and trio (bass & drum-vibraphone) in the Green Room of NYC's Hotel Edison. There is no minimum Mon.-Thurs.; other nights there is a \$3.50 minimum for after-dinner dancing from 9 PM to closing. The Green Room has previously been home base for Blue Barron, Gray Gordon, Les Brown, Lawrence Welk and Henry Jerome.

Sad story department: There are no signs as yet that the "Arthur Murray Party" will be back on the roster of NBC-TV shows.

Minneapolis teachers Dean Constantine and Jim Mondo organized a Ballroom Workshop Aug. 28 at the Prom Ballroom in St. Paul. Teachers, students and enthusiasts studied 7 hours of Bolero, Madison, Calypso, Merengue, Paso Doble, Cha Cha and ballroom lifts with Constantine, Mondo and Tony DeMarko.

The US Ballroom Council, which has been supplying a panel of teacher-judges for the Ted Steele *Dance Party* (WNTA-TV, Newark, NJ) nightly since Sept. 1959, withdrew from participation in the program Sept. 10 because of a policy disagreement with the show's producers. Judges, who had appeared without fees or expenses, cooperated in order to publicize the Council's work and that of its member associations. By specific arrangement these judges had been introduced as independent teachers in a manner which would not confuse them with teachers of the Dale Dance Studio chain, one of the program's sponsors. When, without notifying the USBC's TV Contest Committee of its intent, the station presented an all-Dale judging panel, the Council notified Steele that they were discontinuing the arrangement.

### (ED LONG) SWING (Cont'd from p. 5)

man's steps are initially very simple and are calculated to keep him more or less over one spot on the floor, while the lady's steps keep her constantly traveling (except in spins and swivels) up and down the slot. The gentleman can be likened to the engine in a round-house turning, pulling and pushing a motorless freight car (the lady), who reacts to the pressure by moving away or swiveling on the balls of the feet, and to the resistance by leaning away from her partner while moving toward him with heel lead.

The following notes will give an idea of how we start our pupils:

**Starting Position:** Facing, apart, gentleman's L hand holding lady's R hand. Both have weight over heels, feet together. Flex in elbow of joined arms; elbow of free arm away from body. (See Photo 1)

### THE PUSH

#### Gentleman

- Ct. 1 LF bwd, short step (pulling lady fwd)
- 2 RF bwd, short step, 2-hand contact (See Photo 2)
- & Wt fwd, slight twist of upper body, L shoulder lead (See Photo 3)
- 123 Slide LF fwd 4" to 6"
- Slide RF fwd 4" to 6"
- Slide LF fwd 4" to 6"
- (regain ground lost on Cts. 1,2)
- 123 RF LF RF in place

#### Lady

- Ct. 1 RF fwd
- 2 LF fwd
- & Swivel  $\frac{1}{4}$  rt, turn head rt
- 123 RF swd (ball)
- LF XIF
- RF swd
- (short, soft steps along the slot)
- 123 LF bwd
- Close RF to LF
- LF fwd

## THE PASS

### Gentleman

- Ct. 1 LF bwd  
 2 RF moved toward LF with wt taken fwd on it to swivel  $1\frac{1}{2}$  turn to rt. L hand lifts to allow lady to do a  $\frac{1}{4}$  Loop Turn and Pass through (See Photo 4)  
 123 LF fwd  
 RF in place  
 LF in place  
 123 RF LF RF in place  
 Lady  
 Ct. 1 RF fwd (heel)  
 2 LF fwd (heel, ball), swivel  $\frac{1}{4}$  lt, turn head rt  
 123 RF swd (ball)  
 LF XIF (ball)  
 RF swd (ball), swivel  $\frac{1}{4}$  lt to face gentleman  
 123 LF bwd (heel)  
 Close RF to LF (heel)  
 LF fwd (heel)

END

lowing are a description and breakdown on the Link Steps for the gentleman and the Link Steps for the lady. By teaching them exactly as they are diagrammed, you will eliminate bad balance and awkwardness.

The basic premise used in notating these patterns is that the gentleman and lady (in most cases) trade places with each other (in a SLOT), so that the gentleman usually travels as much as the lady.

### ABBREVIATIONS USED

U. S. Ballroom Council abbreviations:

Bwd—Backward; Ct—count; Fwd—Forward; IP—In Place; LF—Left Foot; lt—left (indicating direction); OBPos—Open Break Position; Pos—Position; Q—Quick (musical count) RF—Right Foot; rt—right (indicating direction); S—Slow (musical count); Swd—Sideward; XIB—Cross in Back; XIF—Cross in Front.

Astaire Abbreviations:

P—Pivot; TO—Turn Outward; Tog—Together. (Astaire notes also make use of the "standard" foot positions; i.e., 1st position, 2nd position, 3rd position, 4th position and 5th position.)

### LINK STEPS

The FIVE types of LINK STEPS performed by the gentleman:

1. Swd LF — Swd RF . . . 2nd Position Break.
2. Bwd LF — Pull back RF . . . used to precede Left Turns.
3. Swd LF — Fwd RF . . . used to precede Right Turns in Open Position.
4. Bwd LF — Tog RF . . . used to stop lady in Slot.
5. Swd LF (slightly fwd) — Arch RF to LF . . . used for Right Turns in Closed Position.

The FOUR types of LINK STEPS performed by the lady:

1. Swd RF — Swd LF . . . 2nd Position Break.
2. RF XIB — Fwd LF . . . 5th Position Break — used to prepare for Throwout.
3. Fwd RF — Fwd LF . . . used to precede Left and Right Turns.
4. Fwd RF — Swd LF . . . used to precede Right Turns in Closed Position.

### I—BASIC FIGURES "A" "B" "C"

Note: Horizontal rule indicates end of measure.

#### "A" — IN PLACE

Ct.	Pos.	Gentleman	Lady
5	Closed	IP LF	IP RF
6		IP RF	IP LF
<hr/>			
1		IP LF	IP RF
&		IP RF	IP LF
2		IP LF	IP RF
3		IP RF	IP LF
&		IP LF	IP RF
4		IP RF	IP LF

#### "B" — TURNING LEFT

For both gentleman and lady, same as "A", TURNING LEFT.

#### "C" — LINK STEP & THROWOUT

5	OBPos	Bwd LF	RF XIB
6		Pull back RF	Fwd LF
		( $\frac{1}{4}$ left or above 2 cts.)	

1	OBPos	IP LF	Fwd RF
&		IP RF	Fwd LF (TO)
2		IP LF	Swd RF (P. $\frac{1}{4}$ lt)
3		IP RF	Swd LF
&		IP LF	Tog RF
4		IP RF	Fwd LF

COASTER

REMARKS "A" & "B": The dance position used for "A" & "B" is a Semi-Open Position. Feet are kept in an extended Third Position. Lean slightly to the Left on all Left Triple units — lean slightly to the Right on all Right Triple units. On the Break counts (5,6), the gentleman leans "Left-Right," and the lady leans "Right-Left." A relaxed feeling in the knees is necessary when first introducing the Swing rhythm ("A"). After the student gets the feeling of how to perform basic triple steps, introduce the same rhythm turning to the Left ("B"). Do not try to make large turns. A gradual moving to the Left is all that is accomplished.

REMARKS "C": The Link Step and Throwout is used to get from Closed Position or Semi-Open Position to an Open Break Position. This is the most basic form of changing positions. When the gentleman does the Link Step (5,6), he turns  $\frac{1}{4}$  to the Left. This simplifies leading his partner away, and also indicates a change of position. The lady does a 5th Position Break on her Link counts. Counts 1 & 2 are used to get the lady into Open Position. She performs a Forward Triple step, without closing feet. Counts 3 & 4 are called a COASTER. This COASTER is sometimes used to begin dancing from an Open Break Position. This figure ends with partners in Open Break Position.

### II—BASIC PASSES "A" "B" "C"

#### "A" — REVERSE SIDE PASS

5	OBPos	Bwd LF	Fwd RF
6		Pull back RF	Fwd LF
		( $\frac{1}{4}$ left on above 2 cts.)	

1		Fwd LF	Fwd RF
&		Tog RF	Fwd LF (TO)
2		IP LF	Swd RF (P. $\frac{1}{4}$ lt)
3		IP RF	Swd LF
&		IP LF	Tog RF or
4		IP RF	Fwd LF

#### "B" — UNDERARM PASS

5	OBPos	Swd LF	Fwd RF
6		Fwd RF(TO)	Fwd LF

(over)



Another West Coast specialist in Western Swing, Oakland, Calif., teacher Dorothy Honig, with "mystery pupil."

### ASTAIRE SWING (Cont'd from page 5)

tions of them should be done in a straight line (SLOTTED). Any pattern that turns, such as a Ship or Lindy Turn, will use a circular movement with a very even firmness (resistance) between partners—instead of the usual push and pull. This circular movement will make it more possible to dance to fast Swing music as well as slow. An interesting point is that when the music increases in speed, the gentleman should begin to move more around the girl — while she stays in place.

You will notice that every Swing pattern (S,S,Q,Q) begins with the "5,6" count. This "5,6" count is called the LINK STEP. Fol-



# ASTAIRE SWING (Cont'd from page 25)

1	Swd LF	Fwd RF
&	Tog RF	Fwd LF(TO)
2	Swd LF	Swd RF(P ¼ lt)
	(¼ rt. on above 3 cts.)	
3	IP RF	Swd LF
&	IP LF	Tog RF or
4	Bwd LF	Fwd LF

## "C" — RIGHT SIDE PASS

5	OBPos	Swd LF	Fwd RF
6		Fwd RF(TO)	Fwd LF
1	Swd LF	Fwd RF	
&	Tog RF	Fwd LF(TO)	
2	IP LF	Swd RF (P ¼ lt)	
3 (Change	IP RF	Swd LF	
& to	IP LF	Tog RF	
4 R Hand)	IP RF	Fwd LF	
5		Bwd LF Fwd RF	
6		Pull back RF Fwd LF(TO)	
		(¼ lt. on above 2 cts.)	

1	Fwd LF	Fwd RF
&	IP RF	Fwd LF(TO)
2	IP LF	Swd RF (P ¼ lt)
3 (Change	IP RF	Bwd LF
& to	IP LF	Tog RF
4 L Hand)	IP RF	Fwd LF

## "D"—SWING RHYTHM TURNING RIGHT

5	Closed	Swd LF	Arch RF to LF
6		Arch RF to LF	Swd LF
1	Swd LF	Arch RF to LF	
&	Arch RF to LF	Swd LF	
2	Swd LF	Arch RF to LF	
3	Arch RF to LF	Swd LF	
&	Swd LF	Arch RF to LF	
4	Arch RF to LF	Swd LF	

REMARKS "A": From the Throwout, the gentleman leads partner into "Walk-Walk," as he prepares to lead her into Reverse Side Pass (turning Left). Partners maintain Slot (change places). The gentleman limits his footwork to one spot, as partner does one progressive Triple step and a Coaster. Entire figure is led with gentleman's L hand. The lady progresses toward the gentleman's L side on her first Triple step.

REMARKS "B": (From Throwout)—The gentleman leads partner into "Walk-Walk," as he begins turning to Right on Link Step. The lady continues doing the same footwork as in Reverse Side Pass, while she turns Left under her R arm. Partners maintain Slot (change places).

REMARKS "C": The Right Side Pass is a combination of the Underarm Pass and the Reverse Side Pass. When leading into the

Underarm Pass, the gentleman does not turn on his Side Triple. Instead, he changes to a R hand lead as partner turns underarm. The gentleman continues holding partner with his R hand until the last Coaster, at which time he changes to the L hand lead again.

REMARKS "D": Swing Basic Step turning to the Right. Small steps are used to turn—feet close in an extended 3rd Position while turning. When preceding the turn from an Open Break Position, the gentleman uses the "Side Forward" Link Step, No. 3, and the lady uses the "Forward-Side" Link Step, No. 4.

## III—SUGAR PUSH

5	OBPos, hold	Bwd LF	Fwd RF
6	both hands	Tog RF	Fwd LF
1	Tap LF to RF	Tap RF to LF	
2	Fwd LF	Bwd RF	
3	Fwd RF	Bwd LF	
&	Tog LF	Tog RF	
4	Bwd RF—or	Fwd LF	
	Tog RF		
	IP LF		
	IP RF		

REMARKS: The gentleman takes a double hand hold on his Link Step. The hands are kept at waist level. Do not let the elbows bend behind the body. Resistance is necessary when leading the "Tap-Step."

This is the student's first introduction to Double Rhythm in Swing. Other combinations of Rhythms are detailed under V.

## IV—TUCK-IN "A" "B" "C"

### "A" — FROM SUGAR PUSH

5	OBPos	Bwd LF	Fwd RF
6		Tog RF	Fwd LF
1	Tap LF to RF	Tap RF to LF	
		(½ to lt)	
&	Hold	Spin on LF	
		(1/2 rt)	
2	Fwd LF	Fwd RF(TO)	
3		Swd LF	
&	COASTER	Tog RF	
4		Swd LF	

### "B" — FROM BASIC "C"

5	OBPos	Bwd LF	RF XIB
6		Pull bwd RF	Fwd LF
1	Closed	Tap LF to RF	Tap RF to LF (½ lt)
&	OBPos	Hold	Spin on LF (¼ rt)
2		Fwd LF	Fwd RF
3 & 4		COASTER	COASTER

### "C" — FROM RIGHT SIDE PASS

Both lady and gentleman first do first 3 measures of RIGHT SIDE PASS. Then—

1	OBPos	Tap LF to RF	Tap RF to LF (½ lt)
&	Apart	Hold	Spin on LF (1/2 rt)
2		IP LF	Fwd RF(TO)
3 & 4	OBPos	COASTER	COASTER

REMARKS "A": The gentleman's footwork is the same as in SUGAR PUSH. He leads the lady to Tuck-In on Count 1 of 2nd measure. The Spin for the lady is performed on the "and" beat, turning Underarm.

The lady's part of a COASTER, when used after a Right Turn, should be done as follows: "Side-Together-Side." By taking a small Side step on count 3, the lady can catch her balance and stop turning easily.

REMARKS "B": From a 5th Position Break in Closed Position, the gentleman leads his partner into a Tuck-In — turning Underarm.

REMARKS "C": Both partners do the first three measures of the Right Side Pass. The gentleman is holding his partner's R hand in his R hand at this point. On count 1 of the 4th measure, the man leads his partner to Tuck-In. He then releases her for spin, allowing her to do a Free Spin. He takes her R hand in his L hand on the last Coaster.

## V—SWING RHYTHM COMBINATIONS

Single: Using the UNDERARM PASS, combine the following rhythm patterns:

- a. 1 Single Step — 1 Double Step — Link
- b. 1 Single Step — 1 Triple Step — Link

Double: Using the UNDERARM PASS or SUGAR PUSH, combine the following:

- a. 1 Double Step\*—1 Double Step\*—Link
- b. 1 Double Step — 1 Triple Step — Link

\* Note: The Tap may be performed with feet together (1st Position), or crossed behind (5th Position).

Triple: Using the UNDERARM PASS, SUGAR PUSH, or TUCK-IN, combine the following:

- a. 1 Triple Step — 1 Double Step — Link
- b. 1 Triple Step\*—1 Triple Step\*—Link

\* Note: This rhythm pattern is often used on Sugar Pushes and Tuck-In by the Lady in the following manner:

SUGAR PUSH	TUCK-IN
1 Bwd RF (½ rt)	1 Swd RF (¼ lt)
& LF XIF	& Tog RF (¼ rt)
2 Bwd RF	2 Fwd R (P 1/2 rt)

REMARKS: Until now, the student has done only two combinations of rhythms — 1 Triple — 1 Triple — Link, and 1 Double — 1 Triple — Link. We now go back over the first 4 patterns and introduce all the various combinations of Single, Double and Triple rhythms wherever it is possible, or practical, to use them. The "1-2" and the "3-4" counts are both considered SLOW counts and, in most cases, the Single, Double and Triple rhythms may be interchanged freely on those counts.

As long as both partners are in Closed Position, they must do the same rhythm pattern. If they are in Open Break Position, each partner may use a different rhythm pattern — simultaneously — without altering the figure in any way. **END**

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